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SEVENTEENTH CENTURY NEWS, Vol. X, No. 1, March 1952

SPECIAL SUPPLEMENT

"LA CORONA"

Seven Sonnets by John Donne

Set for Mixed Chorus a capella by A. Didier Graeffe

Author's Note

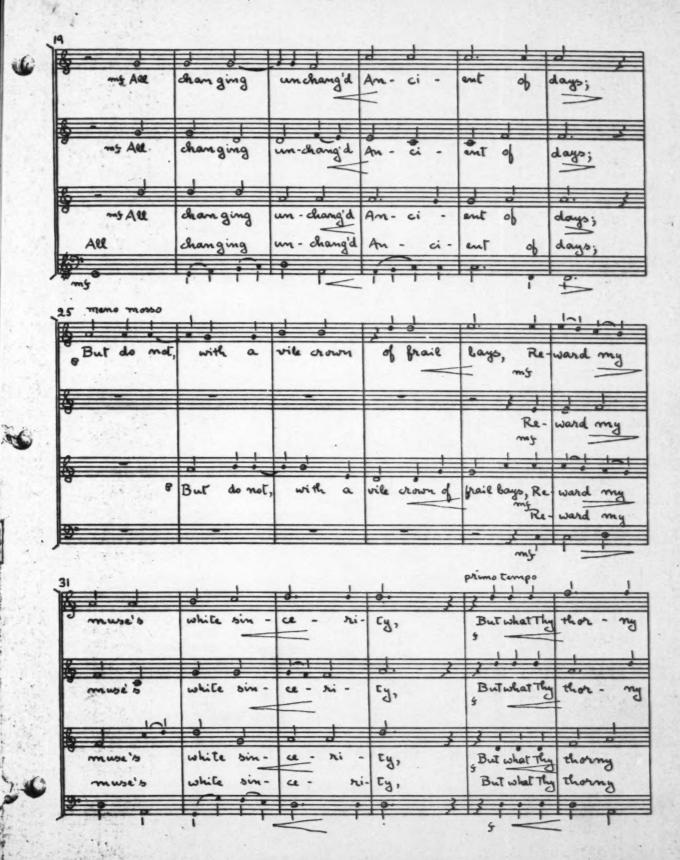
The setting of seven sonnets by Donne for chorus a capella might be of interest to the readers of SEVENTEENTH CENTURY NEWS, because it illustrates some of the problems encountered by the layman who again seeks life and meaning in seventeenth century poetry. This life and meaning must be contemporary without, however, distorting the essence of the period that created the poetry. Music in its more formal aspects is one of the bridges by which modern man can cross the time interval of three centuries without stumbling.

My setting is for the eye as well as for the ear. The preclassical texture of the music is more apparent visually than in the heard sound. The harmony, from the strict modality of the first (Lydian) and second (Dorian) choruses, leads gradually into the contemporary sonority of the Fugue and the Passacaglia (which enclose between themselves a lament for two solo voices) and, finally, back to the more loose modality of the seventh chorus.

The music can be read at the keyboard or by the string quartet. For a performance, thorough acquaintance with the highly complex text (e.g., by speaking it in unison) should precede any reading of the music itself.

A CORONA, SEVEN SONNETS BY JOHN DONNE, FOR MIXED CHORUS A CAPELLA

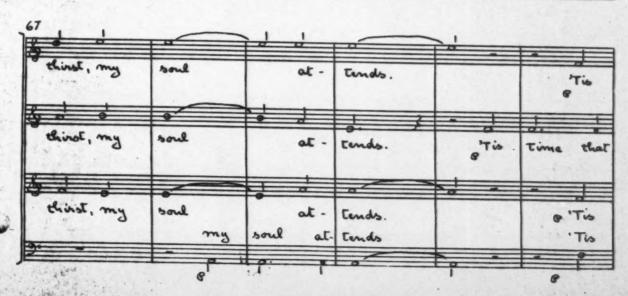










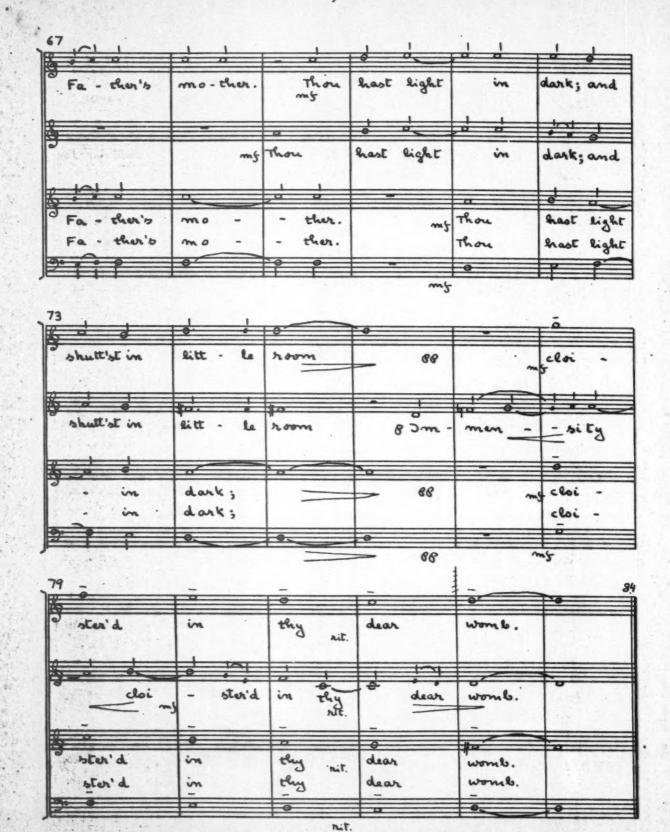














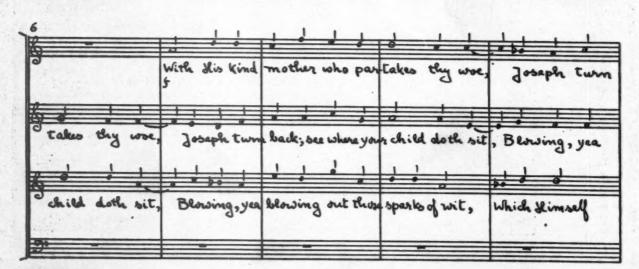


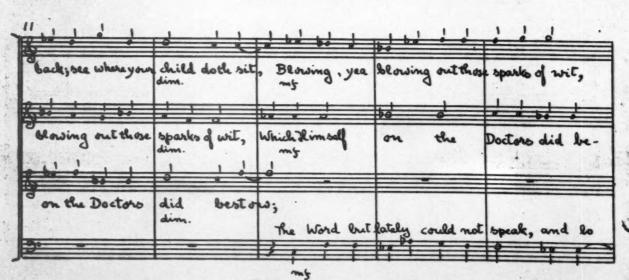


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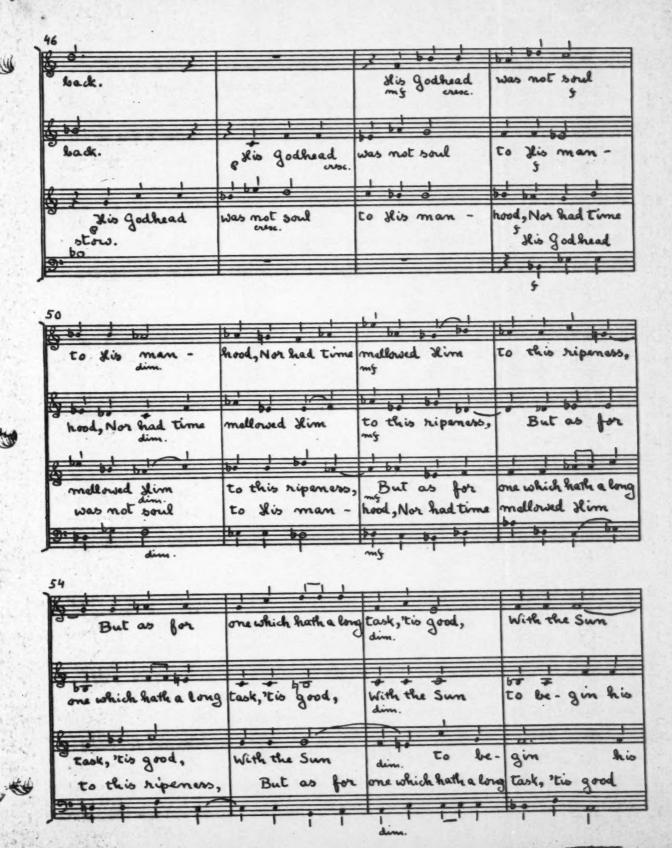


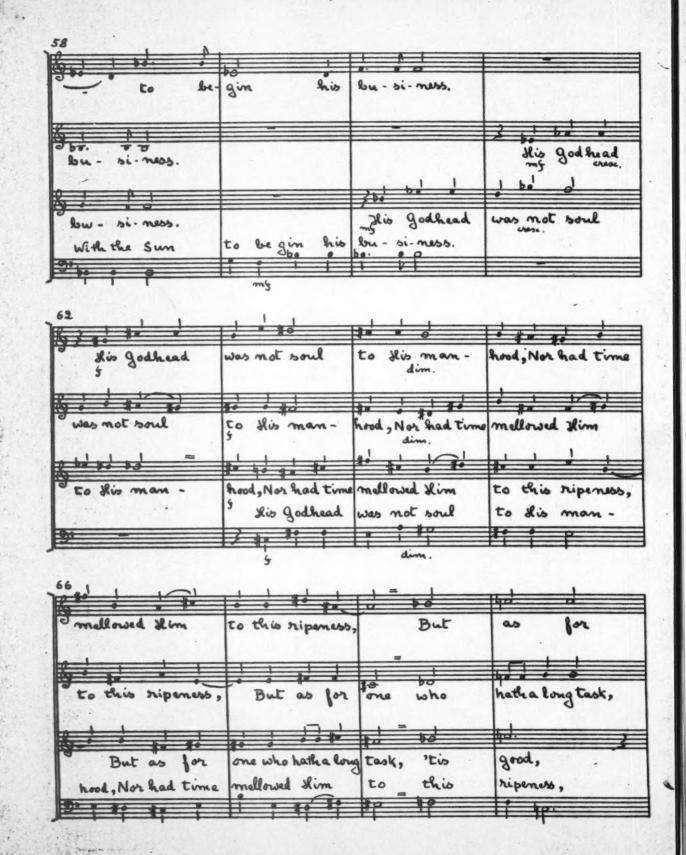


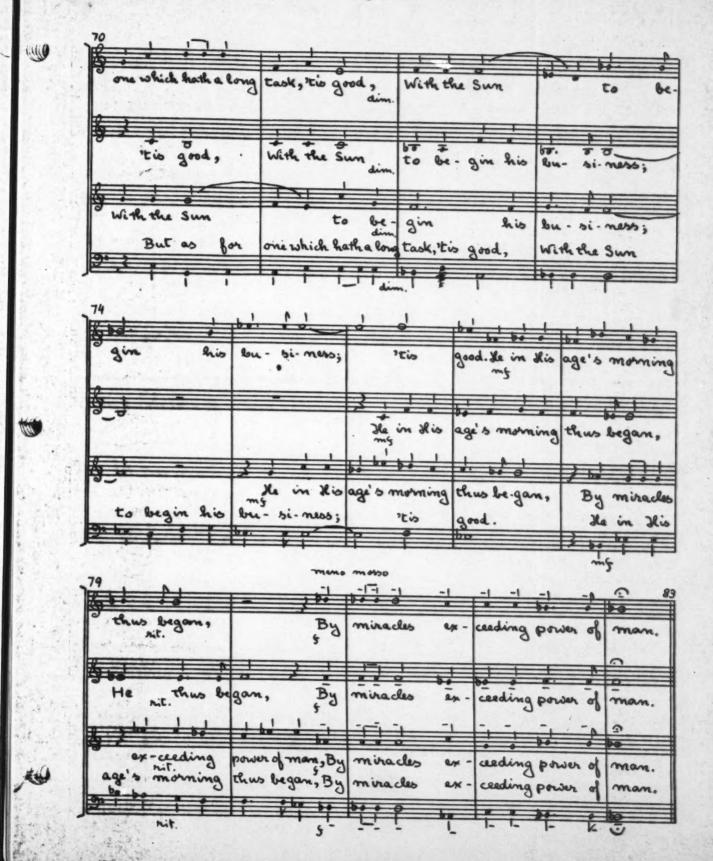




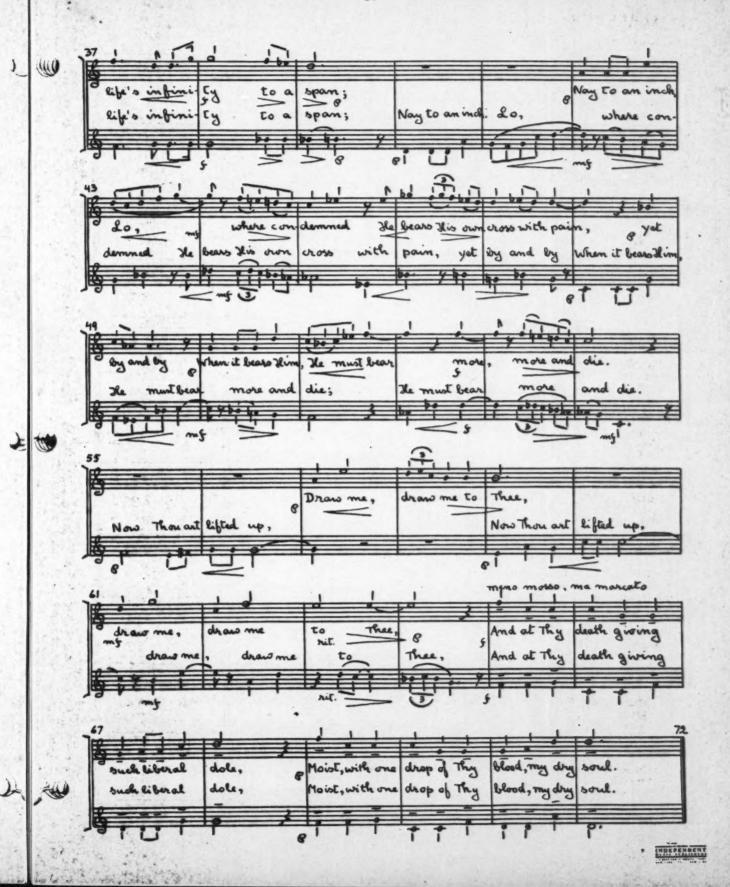


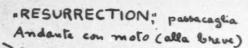




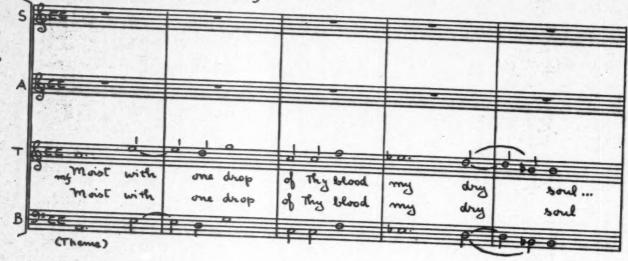








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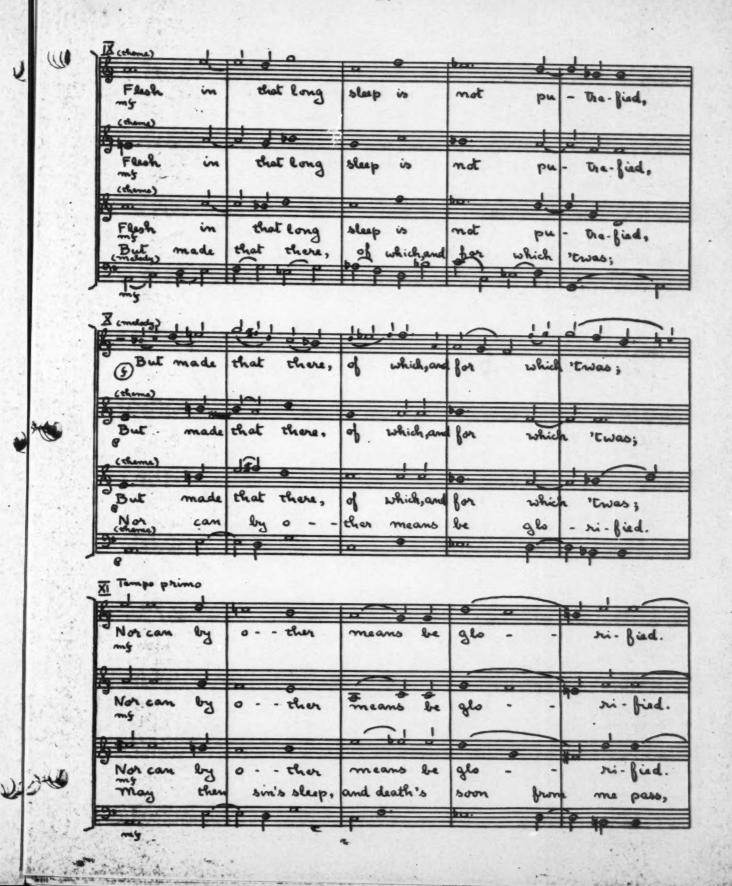


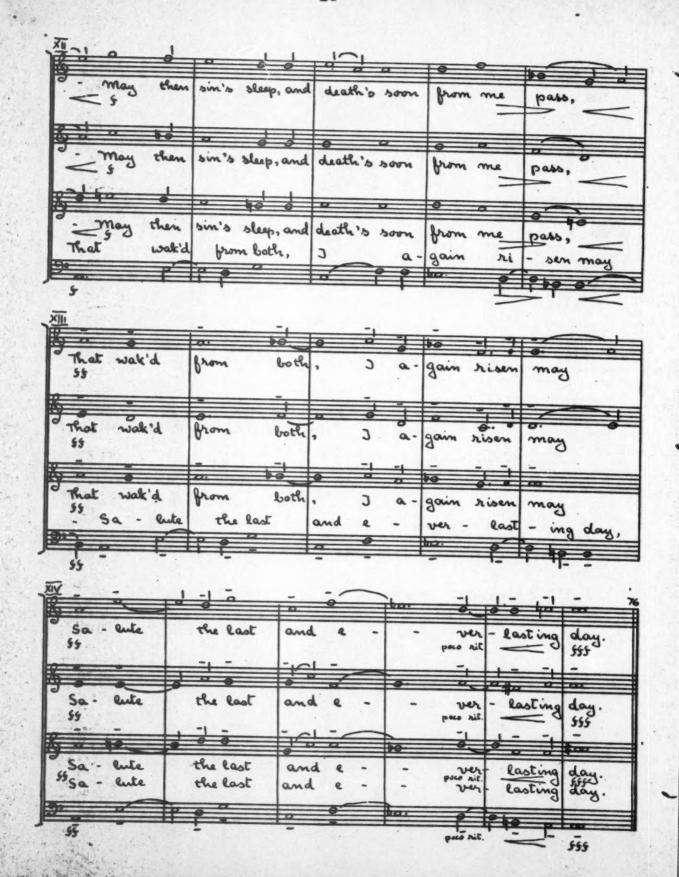


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*ASCENSION; in the Lydian mode, with modulations

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